

JAIN ART PUBLICATION SERIES NO 5

The Oldest Rajasthani Paintings From Jain Bhandars

By
Sarabhai Manilal Nawab

With 318 Illustrations
In Colour 60 and 258 Monochrome



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Plate O

Fig 20 Pārṣva's visit to Kamatha on horseback

Fig 21 Kamatha performing five-fire penance and Pārṣva rescuing the snake

Plate P

Fig 22 Pārṣva giving away his possessions

Fig 23 Pārṣva in the initiation palanquin

Plate Q

Fig 24 Plucking of hair and Indra standing nearby with a *devadusya* (Garment)Fig 25 Acārya teaching his pupil, who has a long palm-leaf in his hand
(Pārṣva preaching)

Plate R

Fig 26 Kamatha attacking Pārṣva with a fearful thunderstorm

Fig 27 Pārṣva's Samavasara

Plate S

Fig 28 Pārṣva's Nirvāpa

Fig 29 Astamangal

Due to the preparation of the half-tone blocks the majesty and originality of the colours is lost to some extent. These illustrations on the palm leaf have retained its originality and beauty of the colour inspite of the ravages of time. The manuscript of Dasavaikālika tilā from which these illustrations have been taken do not state the year of its production. However comparing these illustrations with the quality of palm leaf, mode of writing alphabet and other details it can be safely concluded that these illustrations were drawn in the early 14th century of Vikrama Samvat.

Fig 30 32 This illustrates the incidents of the life of Lord Mahāvira. Taking into account the composition of the illustrations, they represent the art of the 14th century.

Plate T

Fig 30 The fourteen lucky dreams of Mother Trīśalā and the interpretation and meaning of these auspicious dreams by King Siddhārtha.

Plate U

Fig 31 Feeling no life mother Trīśalā's fears that embryo had died or fallen, and consequent birth of Lord Mahāvira.

Plate V

Fig 32 Harnagamesha takes the Lord to Mount Meru for birth ceremony and illustration

Fig 33 35 These are three compartments of a painted wooden cover. It illus-

brates the flow of the river with lakes and streams on bank and wood nearby. Lotus flowers are seen grown in the lake with heavenly damsels and swans playing inside. A crocodile is seen with his face wide open in the lake. Giraffe and rhinoceros are also shown there.

Plate W-Y

Fig 33 Shows a giraffe in the centre, which would interest the students of zoology. Giraffe is an animal normally found in Africa and is of African origin. This testifies that in the early times, our people knew this wild animal. It may be due either to our contacts with foreign countries or our interests in collection of such animals in zoos, or it is likely that this animal was also found in India. Immaterial of the reasons, it is certain that our people and artists knew this animal well. Since this animal found a place in the wooden painted cover, it is of significant value. The credit for discovery of such an array of beautiful painted wooden cover is not mine as number of scholars and research students have seen the rich repositories of the Jñāna Bhandars of Jaisalmer. There is no doubt that these distinguished scholarly visitors must have seen these old illustrated manuscripts and decorative wooden painted covers. However, I was singularly fortunate to have a complete review of all rich and valuable contents of Bhandars at Jaisalmer. Moreover, this brought me in closer intimate contact with the administration of these Bhandars. I was distinctly lucky in this respect. This intimate contact resulted in bringing about a spirit of camaraderie, which helped me in sending some rich masterpieces of art literature outside either for photography or blockmaking. Creation of such faith and spirit of cooperation has resulted in bearing fruits by way of such publications. The absence of such a healthy atmosphere would have resulted in the world of artists and scholars blindfolded to the rich contents of unparalleled value and importance.

To Sri Aydāñji Bafna, Sri Fattesinghji Mehta, Sri Ramsinghji Mehta and Sri Pyārelālji Jindani, the erstwhile administrators of Sri Jinadattasūri Jaina Bhandara, Jaisalmer as well as Sri Harisinghji Kothari, Sri Dhanpatsinghji Shahji and Sri Mithalalji Kothari, the administrators of Jñāna Bhandara of Lokāgaccha of Jaisalmer goes my especial gratitude and heartfelt thanks for their generosity in putting these world famous rich repositories of knowledge entirely in my charge without any hesitation and reservations.

Muni Punyavijaya



33 A painted wooden book-cover
३३ संचित लालामिश्र

Plate 109

Fig 257-260 Four symmetrical designs for decorations

Plate 110

Fig 261-264. Four lively geometrical designs

The artist has represented many geometrical designs to decorate panels to this artistic manuscript out of which some selected specimens such as No 247 to 264 are published here for the first time, for the benefit of the lovers of Indian art

Plate 111

Fig 265-268 The elephants and the lions decorated in the side panels of DVS KS

Fig 265-266 The elephants with beautiful howdah and the elephant-riders on them

Fig 267 This panel is executed in three compartments. At the top of the panel, seven elephants and at the bottom six elephants are illustrated. While, at the right and left sides, nineteen elephants are shown. Further five elephants are represented at the top of second compartment and another five elephants at the top of the third compartment. Altogether, sixty elephants are executed to decorate this panel. Every elephant stands in different posture. In the first compartment, an unknown subject is executed. In the second compartment, an unknown king is seated on the throne. A male servant stands in service facing him. The royal umbrella is executed above him. In the third compartment, there is jumping lion with a man seated on it.

Fig 268 Three compartments are executed in this panel. At the top is a panel of six elephants. In the centre of first compartment at the right, a man is seated on an *asana* talking with the another man standing in reverence. Between them is a stool. At the top of the second compartment is the panel of five elephants and at the top of the third compartment is another panel of five elephants. In the centre of the second compartment, a king is seated on the golden throne talking with the male servant standing at the left with a royal umbrella. In the third compartment, there is a man riding on a rhinoceros. Seven elephants are represented in the bottom panel. On the left panel, nineteen elephants and in the right panel another twenty elephants are illustrated. In this way, sixty-two elephants decorate this panel.

The artist has represented the elephants to decorate the panels of this *Kalpasutra* manuscript. Out of the whole lot only four selected panels are published (265 to 268) for the first time for the lovers of the animal world.

Plate 112

Fig 269-272 The camels flower-plant the King and an Emperor are decorated in the side panels of DVS KS

Fig 269 To decorate this panel, eight camels are shown at the top and on the left side from top to bottom are twenty four camels and on the right side there



265-268 The elephants and the kings decorated in the side panels of DVS KS

२६५-२६८ चारित्री तथा राजाओंमा चुहाएँ रहे